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He states, truly, that "each art has its own medium of expression and to this medium it absolutely adhered in its periods of greatness, adapting itself to its limitations, working within them, and even making them tributary to its excellence. So it is, he declares, that when "nearly all the arts forsake their own province and deny their own limitations as they have tended to do during the last century, splashing over the one into the other, they cease to be arts at all and become unprofitable aberrations."

Finally he asks what is to be the future? And the answer which he finds is a larger view of life and return to old ideals—the reawakening of a lost conscience.

"To lose Rheims and regain after long years the impulse and power to build after the same fashion, would be more than ample compensation," he declares, and this, he believes, will come to pass, for it is his contention that "The real things of life are coming into view through the revealing fires of the battlefield, and the new experiences of men confronted at last by everlasting truths. With the destruction of each work of old art comes a new duty that demands all that is best and strongest and most sincere in every man—the duty of making good the loss, in kind; the duty of building a new civilization and a new culture on the old foundations now revealed through the burning away of the useless cumbrances of futile superstructures; the duty of making a Cathedral of Rheims possible again, not through self-conscious and competent premeditation but because at last men have come to their senses, regained their old standard of comparative values, and so can no more fail to build in the spirit of Rheims and in reverence for the eternal truths it enshrined and set forth than could those who built it seven centuries ago in the sweat of their brows, the joy of their hearts, and the high devotion of their souls."

FOUNTAINS OF PAPAL ROME.
BY MRS. CHARLES MAC VEAGH. Charles Scribner's Sons, New York, Publishers.

The fountains of Rome are one of that ancient city's greatest charms, and it would be well if in our city building we were to take more cognizance of the value of such ornamentation. The Romans better than

others realized the decorative value of water artistically employed. How comparatively few notably beautiful fountains we have in this country even in our Southern cities where the splash and spray of running water would be most refreshing!

Mrs. MacVeagh in this book gives not only a description of the principal fountains in Rome but some account of their historical association.

The illustrations were drawn and engraved on wood by Rudolph Ruzicka and while suggestive, far from do the subjects justice. This is one of the rare instances where a clever photographer with an artistic sense might have provided more satisfactory illustrations.

BUDDHISTIC ART. In Its Relation to Buddhist Ideals With Special Reference to Buddhism in Japan. Four Lectures by M. Anesaki, M.A., Litt.D., *Professor of the Science of Religion in the Imperial University of Tokio and Professor of Japanese Literature and Life in Harvard University 1913-1915.* Published for the Museum of Fine Arts, Boston, by Houghton Mifflin Company, Boston and New York. Price \$6.00 net.

This large quarto volume, bound in gray-brown boards, comprises four lectures given at the Museum of Fine Arts, Boston, by Prof. M. Anesaki, of Harvard. The purpose of the volume is to provide an elucidation of Buddhist art in its developed form and to show its intrinsic connection with the fundamental ideas of Buddhism. As much of the best work of the Japanese artists has received its inspiration from this source, such a description is of the utmost value and throws a new light on the entire field of Japanese art.

Professor Anesaki approaches his subject with the enthusiasm of an art lover and treats it with the dignity and breadth of the scholar.

The volume is interestingly dedicated to Saint Francis of Assisi "who preached to birds and wrote the Canticle of the Sun," and for whom the author expresses a "reverent attachment."

There are forty-seven full-page reproductions of Japanese painting, sculpture, etc., many of them of rare value. The frontispiece "Amita Triad Rising Over Hills" is in color and was printed from fifteen different plates.